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DEVOTED TO MUSIC AND THE MUSIC TRADES

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DR. JOSÉ GODOY.

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- A WEEKLY PAPER -

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During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

CERTAIN kinds of concerts our readers need not expect to find noticed in our critical columns, simply because these concerts are not worth the notice, or are entirely beneath criticism. If concerts of low artistic (?) level are given for charitable purposes, or because the arrangers are sadly in want of pecuniary assistance, one may pass them over with silent pity, as charity covers a multitude of sins. If they, however, have no such excuse for existence, but are merely the outcome of artistic arrogance and presumption, they ought to be treated by the press with scorn. Such a case is the annually recurring nuisance of the Carri concerts, this year four in

number. The second one was given on Tuesday night at Steinway Hall. Aside from the efforts of Herr Duft—who has a very nice baritone voice—the singing of Miss Carrie Morse, the fiddling of Mr. F. Carri and the alleged piano playing of Mr. H. Carri can only be designated as so many carri-cature performances.

MR. KREHBIEL'S ESSAY.

WE call the attention of our readers to the first part of the contribution of Mr. H. E. Krehbiel, the able musical critic of the New York Tribune and our esteemed contributor, to the symposium which he opens in this number of this journal in honor of the Bach-Händel bicentenary. We do this with all the more pleasure and readiness because, as the article contains views somewhat at variance with our own, we are glad to have the opportunity of demonstrating that we are not quite so "short-sighted, one-sided and intolerant" as Mr. Krehbiel would make us out to be, and to show our readers that we always follow the principle *Audiatur et altera pars*.

What we should like to correct, however, if this be possible in this short space, is the false impressions which Mr. Krehbiel seems to have gained from our previous Wagner editorial, and which he records in the following sentences:

Not long ago THE MUSICAL COURIER, speaking in the *ex-cathedra* manner peculiar to editors, declared Bach to have been a greater musician than Beethoven, and Wagner as great a musician as Bach. What arguments were used? None. The editor, putting aside the idea that individual taste could at all enter into the question, said the evidence was all in the score of "Die Meistersinger." That settled it.

Now, wherein Mr. Krehbiel errs, is in the imputation that we were speaking *ex cathedra*, and that we "declared" so and so. We had no intention of speaking in the manner "peculiar to editors," but were simply expressing our own personal convictions, in a confession of "our musical creed, which we so put on record." That editorial opinions are not unanimously accepted by all persons should, after the last political campaign, not astonish any readers of the daily papers. They stand for what they are worth, and are not always so truly the outcome of personal belief as was our editorial on the greatness of Wagner. If we were to attempt the justification in full, of the conviction therein expressed, it would take a thousand times the space generally allotted to an editorial opinion, and might not prove so interesting reading for our subscribers as Mr. Krehbiel's contributions are bound to be. But, as our convictions are based on a very thorough study of the three composers mentioned, and they our favorite composers, and as these opinions are the outcome of the love-labor of our life, we may yet hereafter attempt their verification in a longer essay to be published in book-form.

The nucleus of this essay will be a critical comparison of the master-work of each of these composers, or, at least, of what we consider to be such, namely, of Bach, the "St. Matthew Passion Music;" of Beethoven, the "Missa Solennis," and of Wagner, "Die Meistersinger." That the first two are really the *chefs d'œuvre* of their respective composers nobody probably will question; as to "Die Meistersinger" we consider it Wagner's master-work, inasmuch as it combines the height of his inventive power and of his technical musical ability. His earlier works have more of the former, the later ones more of the latter, but in "Die Meistersinger" the climax of a union of both these faculties is reached. We do not expect to be contradicted in this statement, as the few persons in this country who thoroughly know the *full score* of "Die Meistersinger" (probably not more than half a dozen all told), will almost certainly agree with us. Others, however, who have not studied the work thoroughly, have no right to pass judgment upon an art-work of such proportions. In the book, however, we hope to demonstrate that, in point of *musicianship*, holding strictly to the difference between musician and composer, the "St. Matthew Passion Music," in logical contrapuntal writing, stands above the "Missa Solennis," but only on a par with "Die Meistersinger," while, in point of inventive genius, the "Missa Solennis" is a greater work than the Passion Music and as great a work as "Die Meistersinger." The latter, however, surpasses both the others in dramatic power. This is the line of argument we shall pursue in support of the Wagner standpoint we have taken.

MISS ELISE VILLER, so runs testimony before Civil Justice Gedney, was engaged in England as a chorister at \$20 a week to appear in that noble work of art known once at the Comedy Theatre as "An Adamless Eden." After a short appearance Miss Viller

was declared incompetent, and she was discharged, after refusing free passage to John Bull's island.

Miss Viller says that the management were angry because she would not sell programs in the front of the house and act as usher, as her plea was that she was not engaged for the purpose. On the trial she was asked by the opposing lawyer if she "posed," and then it was asserted that she could not read all the music of "Patience" and "Pinafore" at sight; that she was not as beautiful as a well-regulated chorister should be, and that she could not dance well.

Miss Viller made a great mistake in refusing her passage ticket. She was in duty bound to sell the programs and to act as usher. This may not have been in the contract; but she should have done it—in order to earn her \$20. For such a salary a chorister should do all this, dance too, and really she ought to sell bouquets to the bald-heads between the acts. It would be only a matter of justice for her to lull them to sleep off the wings and supply them with lemonade. If she meanwhile could rub their pates with oil and raise a crop of hair for them, it would be no more than a fair bit of business.

We trust that managers will take the hint and put all these things in their contracts after this; for \$20 is a big salary, and it ought to be fully earned.

PERFECT harmony exists between the Board of Directors of the Philharmonic Society and Mr. Theodore Thomas, all rumors to the contrary notwithstanding. We make this statement upon the best authority.

IS it not about time for Miss Clara Louise Kellogg to renounce the concert stage and retire to private life? It is painful to listen to her singing now, and as she has gathered a competence in pursuit of the "art divine," let her devote her future to vocal instruction and magazine articles.

A WITNESS in a case in the Court of Common Pleas last week said that he sold coffins and was a music teacher. Here is a chance for music teachers who fail to find sufficient support in giving lessons. They will feel a solemn sense of duty, and if they happen to kill their pupils' voices in the process of instruction they can bury them in a convenient coffin, and thus save a part of the direct loss. The double occupation is full of suggestions.

THE Casino is now to the fore in musical activity. As for light opera, Sullivan will follow Sullivan next week; he is the feather-weight champion there at present. On May 1, when Rudolph Aronson gets rid of a heavy-weight named McCaull—by some pronounced McGaul—Mr. E. E. Rice will put Mme. Russell-Solomon on the boards in her husband's musical effort called "Polly." Mr. Aronson displays good judgment in allowing Mr. Rice to shoulder this burden instead of inaugurating his untrammelled career at the Casino with a load of this kind. Mr. Aronson is plainly a shrewd manager. In June he will show his own hand with "Nanon."

William T. Carleton will then return to the Casino, having demonstrated his inability to persuade the public to acknowledge his power as a manager. All we have to say is, we wish Mr. Carleton all success, while at the same time laboring under the conviction that he will never learn the art of *graceful* acting and singing.

As for grand opera, the Casino has its hands full, down in Justice Lawrence's court room. Who the villains of the opera are we will leave it to Mr. Lewis Edwards to say. He is a member of the Union Club, a man of high social standing, a clear-headed and clean-handed man and one who knows what he is talking about. He swore last week—on the witness-stand—that all the stock-meetings at the Casino were regular in all respects. In private he expresses his convictions forcibly regarding the Virginia fighter and the attack on the Aronson brothers.

Ex-Judge Dittenhoefer had a fearfully warm time of it in carrying on the Anderton-Cummings-McCaull fight. Justice Lawrence "sat all over him" for prolonging the case and then Dittenhoefer's own witness, Mr. Darley Randall, an expert accountant, who had examined the Casino's books in detail, appeared suddenly as a boomerang and swore that the books showed no evidence of attempted fraud and were correct in all respects. After all this, we shall soon have a grand finale to this opera, whereof the words will read: "Rudolph Aronson shall not be deprived of his brains." Then McCaull will sing a solo entitled "The Grand Bounce." This is not classic but it is significant.

Rubinstein.

Oh master, which the far-hung, glorious sphere
That rules thy destiny? The loud-voiced god
Who sways creation by majestic nod,
Amid deep-sounding harmonies we hear;
Then Saturn bold and fierce-browed Mars appear,
Flame-menacing, till the Paphian goddess smiles,
With low, sweet tone the swelling wrath beguiles
And floats, white limbed, above the whitening mere.
Ah, vain my question! At such happy birth
All planets granted power to thy deft hand;
That swinging rhythm in each orbit planned
Thou, Titan-soul, might'st bear to sentient Earth,
And, mighty lover, to her joy disburse
Rich, rolling music of the universe.

K. E. C.

BACH - HANDEL SYMPOSIUM
OF THE MUSICAL COURIER.

BACH AND HANDEL—1685-1885.

I.

BY H. E. KREHBIEL.

IN opening THE MUSICAL COURIER's Bach-Händel symposium, on the invitation of the Editor, may I drop the somewhat ungracious remark that since the invitation was extended the difficulty of the task has been greatly increased by the Editor? Dr. Johnson, Boswell tells us, once said that every good book of manners and customs ought to be re-edited after the lapse of some hundred years. I believe the maxim is a good one and applies with equal force to critical writings on art, especially on music. Such a re-editing, of course, contemplates a re-estimation of the value of the art-works originally criticised, as well as an estimate of the value of the work of the original critic. It means that both are to be looked at in the new light which is of necessity partly a product of the artist and the critic, if both were good and true. Each later critic, therefore, is confronted by a greater problem than confronted his predecessor and those who attempt to follow Forkel and Chrysander, for instance, must see with their eyes plus the magnifying glasses which more exact research and a wider field of view make essential.

Is the spirit of modern criticism in harmony with this view? I doubt it very much. I cannot find it either in the books, the newspapers or the musical journals which pooh-pooh the utterances of the newspapers (too often with justice). Neither can I find it in the utterances of the musicians who ought to be the best judges in the case, but are not. What is the matter? Let us see; we can get some light, I think, from two or three recent publications.

Not long ago the Editor of THE MUSICAL COURIER, speaking in the *ex cathedra* manner peculiar to editors, declared Bach to have been a greater musician than Beethoven, and Wagner as great a musician as Bach. What arguments were used? None. The editor, putting aside the idea that individual taste could at all enter into the question, said the evidence was all in the score of "Die Meistersinger." That settled it. In the same issue of this journal a contributor paid his devotions to the manes of Wagner. In his opinion the most monumental creation in art was "Parsifal," and he impressed this upon us in two columns of rhapsody in which the most enthusiastic believer in Wagner would search in vain for an argument based on fact. It was what the Germans call *Herzenserguss*, an outpouring of the heart, an appeal to the emotions merely.

But rhapsodies are neither estimates nor arguments. About the same time another editor tore a few sentences of mine from their context and heralded them as proofs of a change of heart on the Wagner question and a significant sign of the times. He did me too much honor, and he did me too much injustice. His own style of argumentation being vituperation without reason, he was unable to see what I had fondly hoped was the consensus of my brief discussion of the Metropolitan representations of "Die Walküre," namely, that a distinctively American audience could not be expected to attain an ideal appreciation of Wagner's drama for reasons inherent in the work (its language, its unconventional and repulsive morals, and the necessity of a better knowledge of music than is to be found among the frequenters of our theatres). I plainly recorded my admiration for the drama as a work of art, and if this was not enough, I have no hesitation in setting out my *credo* here: I believe in Wagner; but I hold to my right to think and judge of Wagner as I would think and judge of any other artist.

But that is of no consequence. What I am aiming at is this: The three instances cited mark the slough in which musical criticism is floundering. They stand for three classes of writers, or three modes of writing, that have contributed much to the general obfuscation of the public mind on all musical subjects. With different aims the first and last represent the short-sighted, one-sided, intolerant spirit which is peculiarly the product of latter-day tendencies in music. The second represents only the exquisite emotional sensitiveness which the perpetrators of the rhapsodies think is consuming them. Except when the writers of this class make the subject ridiculous by their rhetoric, which is of frequent occurrence, they do no harm to the cause of music, or musical criticism; downright harm comes only from those who assert or deny vehemently on a basis of some knowledge of what they are talking about.

There is something anomalous in this attitude of criticism. It

is not of recent date, except in the humiliating phase developed by the controversy over Wagner's art-works. One reason, I think, is not hard to find. I am only recognizing the spirit of the age when I charge the musicians and critics of the present era, with being peculiarly short-sighted, unfair and intolerant in their judgment of the value and influence of old as well as new works. That they should be so is the product, perhaps the inevitable fruit, of the modern tendency in music.

It must be remembered that she is the youngest of the arts, and that her progress within the last century is without parallel in art history. Such progress would have been impossible in any age other than one given up to money-making and science, two things better calculated than all else to destroy every vestige of reverence and love for idealism in art. Yet, as I said before, there is something anomalous in it. Too little attention is given to the creations of the past by musicians and critics, and of the professed students of musical history too few have tried to penetrate through the mere body into the spirit. See how absurd it is! In what other art do the professors think the accomplishments of the past have no value in the present? Who would presume to be a literary critic without a knowledge of some kind of the eras that preceded the present eras in the literature of his and other languages? What historian would attempt to account for the political affairs of to-day while knowing nothing of the movements which preceded and gave birth to the present revolutions?

These revolutions are but effects and to understand them we must look at the causes which have operated in the past. It is the same in music, and we need not disparage the genius of to-day, nor deny the marvelous progress made in certain branches since the close of the classic era, yet we may still deplore the spirit of arrogant self-sufficiency which obtains in modern art as it does in modern science and which prevents a thorough study of the music of the earlier days. It is not the spirit which prevailed in the classic period. See Händel and Bach pouring over the pages of Lotti and Caldara and Scarlatti, and Mozart, Beethoven and Mendelssohn, turning at every leisure moment to the oratorios of Händel and the Well-tempered Clavichord of Bach.

But what has this to do with the bicentenary of Bach and Händel? Much. I want to clear the deck for action for those who, I hope, will follow me. I want to show how necessary it is that, while we look at the works of these musical giants with the eyes of to-day, we should do so also with the knowledge and reverence of the time in which they wrote. Only if we do this will we be able to recognize the debt that Haydn, Mozart, Beethoven, Mendelssohn, Wagner, and all the other really great masters owe to their law-giving predecessors. Pertinency is given these thoughts, moreover, by the attitude in which the admirers of Bach and Händel have assumed toward each other. In Germany, at least, we are confronted by two factions, Bachianer and Händelianer, with lines of division sharply drawn and almost equal intolerance tincturing the utterances of each.

In England, we know that the admiration for Händel has for a century and a half been a cult, which, while it has lifted the masses of the people to some degree of musical appreciation and feeling, has also acted as a serious drawback to original creation and to an understanding of the merits that lie in the modern developments in the department of instrumental music. In this country we ought to be in the fortunate position of accepting the best of both tendencies. Will the Editor and his contributors help us to get a fair understanding of what this best is?

Richard Wagner—His First and Second Periods.*

BY FREDERIC GRANT GLEASON.

(Continued.)

THE third act of "Tannhäuser" opens with a sad and solemn instrumental introduction, whose mournful strains prepare us for the scene which follows. *Elizabeth* and *Wolfram* are alone upon the mountain. Here she awaits the return of *Tannhäuser*, praying day and night that his salvation might be secured.

At last the "Pilgrim Song" is heard in the distance, and as the *Pilgrims* appear and kneel a moment in prayer before the wayside shrine, both *Elizabeth* and *Wolfram* look for *Tannhäuser*, *Wolfram* moving around among the strangers, but in vain.

When the band has passed out of sight, *Elizabeth*, robbed of her last hope, pours out her soul in prayer for her beloved, now lost, she fears forever, asking that she may be purified from every earthly stain and received into heaven, there to implore pardon for the erring one. Then rising, she passes slowly down the hillside toward the Wartburg. *Wolfram* would fain accompany her, but, with a gesture, she conveys to him her heartfelt thanks for his love and devotion—her way lies toward heaven, where she has a high and holy trust to discharge—he must suffer her to go alone and seek not to follow her. He sadly watches until she is out of sight and then taking his harp sings the lovely romance, "Oh, thou sublime, bright evening star."

It is already night—*Wolfram* remains alone, but is soon accosted by *Tannhäuser*, whom he does not at first recognize, so changed is he by sorrow—and who asks the way into the Vennsburg. He tells how he knelt before the Pope, seeking forgiveness, but was told that until the dry staff which the pontiff held in his hand should put forth leaves and blossoms there should be no forgiveness, either in this world or the next. And now, despairing utterly, he has returned, and remembering the promise of

Venus, that when the world cast him out she would receive him he calls upon her. Suddenly a rosy light appears in the side of the mountain and *Venus* becomes visible, surrounded by her nymphs and sirens. *Wolfram*, seeing the danger, grasps *Tannhäuser* to hold him back, but he struggles and finally breaks away. Again *Wolfram* grasps him, but, summoning all his strength, *Tannhäuser* frees himself and takes a step toward *Venus*, when *Wolfram*, in agony at the thought of the eternal death threatening this human soul, cries out, "Remember *Elizabeth*!" Struck with sudden remorse, *Tannhäuser* turns, the hellish phantoms vanish, and overcome by the violence of his exertions, he falls to the earth—saved though as by fire.

As *Wolfram* tenderly raises his head, a second band of pilgrims approaches, bearing the staff of the Pope, which has miraculously blossomed and which he now sends into all the earth with the tidings that henceforth there is forgiveness for all sin. With a crucifix pressed to his heart and *Elizabeth's* name upon his lips, *Tannhäuser* dies, in the full assurance that he shall find mercy in heaven.

Thus ends this tragedy of two lives, and the love of a true, noble woman has saved a soul from death, by turning it, in its darkest hour, to the source whence alone cometh forgiveness. In this drama, too, we see illustrated the idea of the world-redeeming power of woman's love. I know of no greater or more terrible sermon than that which the poet-musician has preached to us in this drama. The sin has broken two hearts, and the innocent has suffered as much, nay, far more, than the guilty.

In Robert Schumann's *Theater Journal*, in which he wrote his impressions of performances which he heard, we find under date of August 7, 1847, "Tannhäuser, by Richard Wagner, an opera concerning which it is impossible to speak in few words. Certainly it has a genial coloring. If he were as melodious a musician as he is ingenious, he were the man of the time."

In a letter to Heinrich Dorn, written just after hearing this work, he says: "He (Wagner) can be of great significance to the drama, and as I know, he has the necessary courage. The technical part and the instrumentation I find remarkable." And in another letter written some years later he declares that Wagner's operas heard on the stage exercise upon him a mysterious fascination, and that in some places he is unable to repress deep emotion.

In "Tannhäuser" we find everywhere a most notable advance in the path entered upon in the "Flying Dutchman." The recitative portions are freer in design and more perfect in truth of conception, while they already begin to color those portions which would otherwise have been treated in a purely lyric manner—namely, the concerted numbers. The opera, though understood and appreciated by a few, remained incomprehensible to the general public. Its effect was to rally around the master a few ardent admirers, but at the same time brought Wagner to the realization that his tone-language was one which the people did not and could not understand. Hoping to obtain a hearing at Berlin, he sent the opera to the Intendant of the Royal Opera, but it was returned to him, with the answer that it was not suitable, and in reply to his petition to the King of Prussia to accept the dedication, he was informed that the king did not accept works with which he was unacquainted, and it would be necessary for him to arrange portions of the opera for a military band, that it might be played upon parade, a humiliation which caused the composer to relinquish all hopes in this direction.

Robert Schumann has said, and most truly, that without enthusiasm nothing of value can be accomplished in Art, and it is not difficult to see that had Wagner possessed less genuine enthusiasm for his art, his success—and with it his influence upon musical history and methods of composition—would likewise have been far less.

It was in the state of humiliation and depression resulting from the knowledge that the two works wherein he felt that he had made some progress toward his goal, were yet entirely incomprehensible to the general opera-going public, that Wagner began the composition of "Lohengrin."

From the form and contents of this work it is evident that the composer, absorbed in the delight of creation, thought but little concerning the requirements of the public, though he had not yet arrived at the point where he could determine to entirely ignore the traditional forms of the opera. Yet in "Lohengrin" we find him less fettered than hitherto by the conventionalities of the stage. Slowly yet surely the process of emancipation was going on, though hardly realized by himself as yet.

—San Francisco has indulged in a regular craze over the opera. At the auction sale of seats there was a great crowd and fancy prices were paid for the privilege of selecting seats. It is estimated that fully \$12,000 was realized for premiums, and the entire receipts for a two weeks' season of Patti, Nevada and Scalchi will not fall far short of \$30,000. A singular feature of this craze is that the opera manager has leased a theatre for four weeks and is therefore bound to give a supplemental season of opera at lower rates. Ticket speculators were out in force at the auction and secured many of the best seats. The police descended on eight of them and the eight took out \$200 licenses to peddle tickets. One peculiar result of this opera ticket sale was the sudden death of J. O. Eldridge, the auctioneer who conducted the sale. He caught cold while selling seats and this ended in congestion of the lungs. Eldridge was one of the best known and most popular men on the coast. He came here in 1849 from Springfield, Mass., and had been in the auction business ever since. Years ago he lost one leg from a tumor which was owing to the vigorous way in which he slapped his knee when concluding a sale.

PERSONALS.

MUSIC AND LAW.—The case of Barton McGuckin vs. Carl Rosa is now to be fought in the law courts, and as both parties intend to appear as witnesses there will probably be high jinks. The action is, it is supposed, for damages for the loss of Mr. McGuckin's moustache.

A SILVER WEDDING.—On Wednesday, the 4th ult., exactly a fortnight before her death, the distinguished English contralto, Mme. Sainton-Dolby, and the equally distinguished violinist and conductor, M. Sainton, celebrated their silver wedding. Their many friends joined with still more numerous admirers in offering cordial congratulations.

A HARPIS T DIES.—With much regret is announced the death of Mr. Adolphus Lockwood, harpist at the Royal Opera, Munich. Mr. Lockwood formerly held a high position in England, where his younger brother, Mr. Ernest Lockwood, is at present one of the foremost harp players. The deceased musician had been for some time a resident in Munich, but visited London on the occasion of the performances of German opera. In New York Mr. Lockwood also had many friends, and will be remembered by our musical public as the excellent harpist of the former Theodore Thomas orchestra, after the breaking up of which Mr. Lockwood first went to England and then to Munich. Mr. Lockwood died aged forty-six.

VOCAL AND PEDAL HONORS FOR PATTI.—Mme. Patti says that next to complimenting her voice nothing pleases her so much as to have her pretty feet admired. According to her own words, Cinderella's slippers would have been a full size too large for her.

THE DUKE WILL FIDDLE.—In aid of the Royal College of Music the Duke of Edinburgh will fiddle at the new Town Hall, Reading, on the 24th instant. Before his Royal Highness would appear it was a condition that at least £500 should be guaranteed. This the mayor and an influential committee easily did, and the subscription now amounts to over £800. Tickets range in price from a guinea to half-a-crown, and it is hoped that the Reading people will find the entertainment worth the money. —*London Figaro.*

TO BE OR NOT TO BE AT LONDON.—The announcement that Anton Rubinstein is coming to London in June to conduct the first performance in England of his oratorio "Paradise Lost" is ludicrously incorrect. The work was performed by the Philharmonic Society in April, 1882. As to M. Rubinstein, he will, it is believed, not visit London this year.

Mme. Schumann also will not come to England this spring, as she fears the journey would be too much for her. And as Mme. Sophie Menter is now a millionaire, it is assumed she will not trouble herself much about piano playing. But we shall, nevertheless, certainly experience the usual invasion of foreign pianists; and, besides, has not my excellent friend, Dr. von Bülow promised to return to this disconsolate land? —*London Figaro.*

HOFMANN AND KAISER WILHELM.—Heinrich Hofmann has been requested by the Berlin Academy of Arts to write the festal composition for chorus and orchestra for the birthday of the Emperor (March 22).

MARIE ROSE AND THE GRAND FESTIVAL.—Mme. Marie Roze has accepted the invitation of M. Heugel to represent France at the grand festival to be given next month at the Paris Opéra. M. Heugel, for the committee, says, "This will be a great occasion for your Paris *rentrée*, as it will be a fine artistic *soirée*, and it is in the name of the entire Press that I write you."

GIESE AND LICHTENBERG.—F. Giese, the cellist, and Leopold Lichtenberg, the violinist, late of the Boston Symphony Orchestra, are both engaged with Theodore Thomas' orchestra for next year. They are both valuable acquisitions.

D'ALBERT'S SUCCESS IN PARIS.—Mr. Eugène d'Albert recently played the E flat concerto of Beethoven and Weber's "Concertstück" at the Colonne concert. His success in Paris has been so great that two piano recitals have been announced for him.

TWO MORE MUSICIANS DEAD.—The death is announced of the celebrated Roaz Pali, aged seventy-two, founder of the Hungarian band. He left his violin and the diamond ring given him by the Prince of Wales to his son and successor, Carl Seyler, of Gran, Hungary, a prolific church composer, is dead. He was born in 1815.

MAURICE STRAKOSCH'S CORPSE POWER.—*Le Menestrel*, in announcing that Mr. Maurice Strakosch is a candidate for the direction of Italian Opera at Covent Garden, remarks that if Mr. Strakosch can resuscitate a corpse he will perform a miracle. "Mein ole fren" will hardly thank his Parisian *confrère* for this specimen of the puff indirect. —*London Figaro.*

CATERINA MARCO WILL NOT JOIN MCCAULL.—The report that Miss Caterina Marco was to join McCaull's Comic Opera Company is denied by that lady, who states that she will not abandon Italian opera. She just finished an engagement at the Theatre Gutzman Blanco, Caracas, Venezuela, and is to sing at the Fenice, in Venice, next autumn.

DESERVED PRAISE FOR MISS DILTHEY.—Miss Minnie Dilthey was the star of the Louise Polyat Opera Company, playing for one week Professor De Wier's new romantic serio-comic opera, "Sold, or the Fairy Queen's Revenge," at the Montreal Theatre, Beaver Hall Hill, Montreal, before partly crowded houses. The *Gazette* writes: "Miss Minnie Dilthey scored a

conquest over Montreal's music admirers," and the *Star* says: "She is a very charming singer, with a sweet, well-trained voice." Libretto and music of the opera are not without merit, but to make it a complete success the instrumentation needs overhauling.

DÉBUT OF MRS. DE DUBOIS.—Mrs. Emilia B. de Dubois, soprano, of Guatemala, Central America, made her début last Sunday night at the Thalia Theatre with success.

DR. JOSÉ GODOY.—Dr. José Godoy, whose picture occupies the first page of this issue, is well known among the musical people of this city, and also in the large cities of Cuba, his native country. Dr. Godoy is a buffo singer and composer, and is the editor of the Spanish musical paper, *La America Musical*.

MISS JESSIE PINNEY.—In connection with last week's concert of the Theodore Thomas' orchestra at Orange, N. J., Miss Jessie Pinney, the solo-pianiste, received the following flattering criticism from the *Orange Chronicle* critic:

The largest audience of the season at the Thomas concerts was seen on Thursday evening, in Music Hall, when, it is fair to say, Miss Jessie Pinney, the pianiste, was the special attraction.

When Miss Pinney played here first, after her return from Europe, some two years ago, she was regarded as a finished artist, and not only her immediate friends and admirers, but the general critics, naturally compared her with the best known performers. But from even so high an eminence Miss Pinney has reached a still higher place, and her playing on Thursday evening was a source of gratification and pride to her friends, and a cause of admiration upon the part of those critically disposed. Her *pièce de résistance*, the Mendelssohn Concerto with orchestra, was throughout one of the most artistic and interesting numbers ever performed in the hall, and can be compared, in point of individual merit, only to the grand concerto for two pianos in which Joseffy took the leading part at a concert in Music Hall last season. From beginning to end Miss Pinney played with perfect repose, technical accuracy, crisp and ringing touch and intelligence of interpretation, combined with a breadth of style that is seldom seen or expected in a lady performer. Indeed it is in this latter respect that Miss Pinney has made her greatest improvement since she was last heard here; but it is also in respect of lightness and perfection of touch that she has also shown great progress. Technical accuracy she possessed before. Now she is developing the greater element of musical feeling and power of interpretation.

MUSIC TO MACBETH.—The first production of Mr. Edgar S. Kelley's music to "Macbeth" took place at Platt's Music Hall, San Francisco, on February 12, under the direction of the composer, assisted by Messrs. J. H. Rosewald and Louis Schmidt, Sr.

SINGING IN SAN FRANCISCO.—Signor Campobello has been singing in San Francisco with success. He secured the services of Karl Formes, who seems to have created renewed enthusiasm, judging from the comments of our San Francisco exchanges.

IN HONOR OF DÉLIBES.—A festival in honor of M. Leo Délibes took place on February 14 at Geneva, when portions of "Sylvia," "Lakmé," "Coppelia" and other works were given. The composer himself was present, conducted the performances, and was enthusiastically received and otherwise honored by the audience.

HERR LEVI RECEIVES.—Herr Levi, the distinguished "Parsifal" conductor, has received from the King of Bavaria his majesty's life-size portrait and autograph in recognition of his services at the Munchen Court Opera.

A GOOD PLACE FOR A VACATION.—The once great but now somewhat *passé* tenor, Franz Nachbaur, of the Theatre Royal, Munich, has been granted five months' leave, most of which he intends devoting to a professional tour in America.

MY OWN, MY NATIVE LAND.—Franz Liszt objects to being called a Hungarian pianist. He was, he says, born in Hungary, it is true, but of German parents, and none of his family ever spoke or understood the Magyar language.

IS IT EDISON?—The *London Musical World* says:

St. Petersburg is anxiously awaiting the arrival of an American pianist, who announces that, by the aid of electricity, he will play pianos simultaneously. (Twelve hundred.—*Dr. Blüde.*)

Funny that we have not heard of him in New York yet.

VON BÜLOW'S TEMPER AGAIN.—An incident in which Dr. Hans von Bülow, the famous German pianist, played the principal part, has been lately one of the leading topics of conversation in St. Petersburg. Dr. von Bülow was to have made his first appearance on Saturday, the 10th, at a concert given in the hall of the Nobles' Club, as director of the orchestra and as solo pianist. The program included a concerto by Goldmark (composer of the "Queen of Sheba," which Von Bülow refused to play, because, as he said, he would not perform any compositions of Semites. When this declaration came to the ear of Professor Auer, the renowned violinist, of the Conservatoire de Musique, who, like Anton Rubinstein and Davidow, the late and present directors of that institution, is of Jewish extraction, he at once caused his name to be removed from the program, and declined to take any part in the concert. Hans von Bülow has long had the reputation of being a most ardent Jew-hater.

—Dr. Louis Maas, the excellent pianist, after having given two very successful concerts in Boston during the last fortnight, has started on an extensive recital tour. His dates are the following:

Hornellsville, N. Y., Saturday, February 28; Warren, Ohio, Monday, 2d inst.; Painesville, Ohio, 3d; Oberlin, Ohio, 4th; Grand Rapids, Mich., Thursday, 5th; Lansing, Mich., Friday, 6th; White Water, Wis., Saturday, 7th; St. Louis, Mo., Monday and Tuesday, 9th and 10th; Springfield, Ohio, Thursday, 11th; Buffalo, N. Y., Friday, 12th; Pittsburg, Saturday, 13th.

HOME NEWS.

—"Gasparone" still at the Standard.

—"Patience" at the Casino; the "Pirates of Penzance" next week.

—"Adonis" will have appeared 200 times, at the Bijou, on March 19.

—The Carleton Opera Company at the Third Avenue Theatre, this week.

—The Boston Ideal Company will take possession of the Fifth Avenue Theatre, next week.

—Our finest will sing at the Academy of Music, in the "Pirates of Penzance," Friday and Saturday evenings, and Saturday matinee next, for the sake of the Police Fund.

—At the Casino concert of Sunday night Mme. Teresa Carreño, the pianiste, was received with marked enthusiasm. She was in capital mood and played with great brilliancy the "Rhapsodie Hongroise" of Liszt. Master Michael Banner was again the recipient of enthusiastic applause for his musicianly and remarkable playing of the violin.

—Mr. William C. Rehm will give a concert at West Point, for the glory of the officers and cadets, on March 21. He will perform concerto D minor, op. 70. Rubinstein; concerto G minor, op. 25, Mendelssohn, besides other piano solos. He will be assisted by the U. S. M. A. orchestra, under Charles Rehm as conductor.

—The Mendelssohn Quintette Concert Company, composed of Charles M. Loeffler, Max Klein, Thomas Ryan, Julius Akroyd, Fritz Giese and Mme. Cora Giese, under the management of Max Bachert, will commence their second annual tour under that régime, on Monday, March 30, which will continue for several months over the territory of the South, West and North-west.

—Of the fifty-seven performances at the Metropolitan that have been given during the past season, "Lohengrin," "Tannhäuser" and "The Prophet" were presented nine times each; "The Walküre" seven times (seven times in three weeks); "Huguenots" and "The Jewess" five times each; "Masaniello," "Fidelio" and "William Tell" three times each; "Don Giovanni" twice, and "Rigoletto" and "The Freischütz" once each. The average amount for each performance drawn by "The Walküre" is the highest, \$3,200; "The Prophet," \$3,000; "Huguenots," \$2,819; "The Jewess," \$2,700; "Lohengrin," \$2,515; "Tannhäuser," \$2,500; "Don Giovanni," \$1,862; "Tell," \$1,602; "Masaniello," \$1,519; "Freischütz," \$1,429; "Fidelio," \$1,267, and "Rigoletto," \$1,133.

—The Directors of the Academy of Music have as yet made no arrangements for the coming season. Mr. Mapleson, it was understood, was to give a spring season of Italian Opera, and the Directors still believe that he will do this. Herman R. Leroy, President of the Board of Directors, said yesterday in regard to the matter: "We have heard nothing from Col. Mapleson since he left on his tour, but we have no doubt that he will come back and give us a spring season of opera. We see no reason why he should not come back. He has the Academy, rent free, and he draws an audience at each performance larger than he could have anywhere else. What will be done with the Academy next year? I cannot say. I can say this, however, that the report that it is to be turned into a dime museum by Austin & Stone is false. We would not allow anything of the kind in the Academy, and I have received a letter from Mr. Stone stating that the stories that he and his partner are to make a dime museum of the Academy are made out of whole cloth. I believe that what Mr. Stone has written to me is true, but if it shall prove to be false, and if any attempt is made to exhibit a dime museum in the Academy, I shall place a veto on the exhibition whatever the cost may be to the Academy Directors."

—The Committee of Governors of the Oratorio Society of Baltimore have issued a circular in which is explained a proposition to purchase the Natatorium property on North Howard street, adjoining the Academy of Music, as a proper hall for its concerts and rehearsals. The plan is to enlarge the hall, raise the walls, put on a new roof to insure good acoustic properties and give it a seating capacity of 2,000 persons besides the stage, which will be large enough for the chorus, orchestra, &c. There will also be a smaller hall over the front entrance for suppers, lectures, concerts or entertainments in that class. The cost of the building and improvements will be \$50,000, subject to an annual ground rent of \$1,350. At 5 per cent. on the capital invested the expenses would not, as estimated, exceed \$6,500, and the revenue is put at about \$8,000 on a scaled calculation. Messrs. David L. Bartlett, John C. Grafflin and Otto Sutor have been agreed upon as trustees to receive the title of the property and be a building committee. The Oratorio Society is to have a lease of the building for twenty-five years at a yearly rental not to exceed \$1,000, as may be required to make the net revenue equal to \$2,500. This net revenue of \$2,500, and as much more as may be realized, is to be paid as a stock dividend. In any year that the net rental shall reach the \$2,500 the Oratorio Society will have no rent to pay. The society is to have the privilege at any time to buy one or more shares of the stock at par, with 6 per cent. interest calculated from the date of issuance, less such dividends as may have already been paid upon it. Subscriptions to the stock have been made by Mr. Robert Garrett and other gentlemen, and those who have the enterprise in charge say the encouragement already received is indicative of success.

Courtney Pupils' Concert.

MR. AND MRS. WILLIAM COURTNEY gave their second pupils' concert on Tuesday evening, February 24, at Chickering Hall before a large audience. The program opened with the festival "Tantum Ergo," by F. Branders. This is a very effective work, and has been noticed in these columns before. On this occasion it was admirably sung, the solos being taken by Miss Colton, soprano; Miss Hattie J. Clapper, contralto; Mr. W. F. Gunn, tenor, and Mr. Charles R. Burch, baritone. "O, vision enchanting," the principal tenor solo from Goring Thomas's "Esmeralda," was next sung by Mr. Whitney Mockridge, and was given in such excellent style that the singer had to bow his acknowledgments to the audience no less than three times.

The terezetto from Balfe's opera of "Falstaff" next followed, and was given an admirable interpretation by Miss Mooney, Miss Mygatt and Miss Clapper. The first part ended with Veazie's female part song, "A morning invitation," and was well given, the contralto solo by Miss Clapper being beautifully rendered.

The second part was devoted to Sir Julius Benedict's "A Legend of St. Cecilia," this being its first performance in New York. It is a work that abounds in flowing melodies and some excellent choral numbers, the principal being "God is our Hope and Strength." The solos were taken by Miss Crocker, soprano, who has a very fine voice, especially in the middle register. She sang the difficult soprano solos generally very well, although some of the music appeared too high for her, and she was extremely nervous in the first part.

Miss Cavannah, who was to have sung the contralto part, was taken sick at the last moment, and her part was read by Miss Carrie Hirsch, who gave an excellent rendering of the contralto solo, "Father, whose blessing we entreat."

Mr. Whitney Mockridge undertook the difficult tenor part at a day's notice, in consequence of the severe illness of Mr. Fletcher, and made a fine impression both by his voice and method of singing, and Mr. Chester Cole and Mr. W. F. Brown sang the baritone and bass parts with good effect.

The pupils on this occasion numbered about sixty, and as more than half the number are soloists in different churches, the choruses were given in capital style. Mr. Courtney conducted the whole performance and achieved quite a success in a new role.

These concerts have been the means of bringing forward several young singers, and have also introduced works by local composers.

The principal works to be given at the next concert, on April 28, are Penfield's XVIIth Psalm, and Smart's "Bride of Dunkerton."

Liszt's "Saint Elizabeth."

THE Brooklyn Philharmonic Society produced on last Friday afternoon and Saturday evening, on the occasion of the sixth public rehearsal and concert of this season, for the first time in English and in this country, Liszt's "The Legend of Saint Elizabeth." How intense was the expectation in respect to this work may have been observed from the extremely large audience both at the concert and the public rehearsal. And should the question arise, whether this expectation was fully gratified, we suppose we may assume that layman as well as connoisseurs shared our pleasure over this new acquaintance. Let us regard as we will the bizarre traits, the harmonic peculiarities and the abrupt antithesis, in which, it is asserted, the romance of this tone-poet rejoices; and, although many a one may have left the Brooklyn Academy of Music strangely stirred by the uncommon melodic forms and the resulting construction of periods, the intellectual energy and force of will, the untiring perseverance and versatile activity in the steady pursuit of his final aim, imposed upon himself by Liszt, whereby this so generally esteemed master supplements as composer his enduring fame as virtuoso, will and must secure for him universal admiration and reverence. And anyone who from its title, "Oratorio," hoped to find in this "Legend" a tone-poem, like, for example, the works of Bach, Händel and Mendelssohn, may have been disappointed, although many situations, such as the festive procession, the chase of the Landgrave, the miracle of the roses and the appearance of the chiding mother-in-law, must have amply demonstrated that this legend far surpasses the limits of the customary oratorio style. Liszt endeavors rather to break for himself a new path upon the domain of the oratorio, starting out from the old Italian church drama.

It is a well-known fact that the new tendency takes little consideration of that quality upon which the masses lay so much stress, namely, upon the employment of broad and comprehensible cantilene. The characteristics of this *Elizabeth* may, first of all, be discerned in an exuberance of expression and coloring, and from these proceed the undeniable beauties, and, at the same time, the shortcomings of the work in as far as reference can be made to the latter. At the most these may be sought in the great length of several of the vocal numbers and in the instrumental interludes. Yet, whenever the public might begin to weary of these lengths, Liszt understands thoroughly how to bring them back into the proper mood by new and surprising effects, as he understand also to endow with a new charm by means of transformations in the harmony those themes that have undergone frequent repetitions.

The choruses enjoy a prominent position, and many of these are of an enchanting effect. In them we find a wealth of melody, as it is rarely to be found in the newer tendency; a skill in managing the parts, a refinement of construction, and a clearness of form capable of arousing the warmest admiration. Among these,

the chorus of the crusaders is the most effective. This number possesses an irresistible force, progressing by means of its pompous instrumentation to a glowing and almost fanatical enthusiasm. In the second movement of the march Liszt has made a most happy use of an old German pilgrim's hymn. In other places he has also employed foreign motives, then an old Hungarian Church hymn that becomes striking through its peculiar rhythm, the lovely antiphony in *festo sanctae Elizabeth* that continually surrounds the heroine of the legend like a talisman, and the ritual intonation of the Magnificat. The rare skill of this composer in the treatment of his orchestra and his refined taste in instrumental affects are displayed in their most perfect form in this work of art. Its combinations are highly ingenious, its working out characteristic, being forcible in the vigorous passages, and captivating in the lyric episodes. In the latter respect, Liszt has been particularly fortunate in retaining the ingenuous tone demanded by the plot without, however, in consequence relinquishing the use of those harmonic forms and color effects to which the modern ear has been accustomed. The local coloring, as well as the acting characters, are designed and carried out with rare mastery.

As regards the performance of this extremely difficult work, it must be confessed that the well-drilled Brooklyn Philharmonic chorus, more especially the ladies, did most admirable work and were highly satisfactory. Not less praise can be bestowed on the orchestra and Theodore Thomas, who led with unerring precision and inspired conception. As for the soloists, Miss Emma Juch sang the soprano part of *St. Elizabeth* with taste and agreeable voice. Mme. Christine Dossert rendered *Sophie's* ungrateful, but dramatic mezzo-soprano part with commendable accuracy and musicianly intelligence. Liszt is to be congratulated upon his novel idea of doing away entirely with such a thing as a tenor. The male solo parts are all for baritone or bass, and Max Heinrich, Franz Remmert and I. E. Morawski, more especially Mr. Heinrich, admirably fulfilled the severe demands put upon them by the composer.

The work was enthusiastically received by the audience, and the performance frequently interrupted by strong applause.

Edmund Neupert's Recital.

MR. EDMUND NEUPERT, the accomplished pianist and teacher, gave a well-attended pianoforte recital at Steinway Hall on last Saturday night. Mr. Neupert's pianistic superiority in good technique, powerful tone and musicianly conception was shown in the rendering of an interesting group of compositions of his own, as also in the first movement of Chopin's B flat minor sonata, the "Humoresque," by Grieg; "Nachtstück," by Schumann, and the "Don Giovanni" Fantasia, by Liszt.

In the "Fantasia" to Mozart's C minor sonata, a second piano part which Grieg added to it with very poor taste, was played by a Miss Rose H. Butler. The performance lacked precision. Much better and more satisfactory was the rendering of Reinecke's "Impromptu" for two pianos on a theme from Schumann's "Manfred." Mr. Neupert also played the first movement from Rubinstein's fifth concerto in E flat; but as the orchestral accompaniment was very poorly rendered on a second piano by Mr. A. W. Meyer, the performance was somewhat chaotic.

Mr. Neupert will give another pianoforte recital on Saturday, the 28th inst., which deserves to be well patronized.

Concert for Young People.

THE fourth concert for young people was given at Steinway Hall on Saturday afternoon and was greatly enjoyed by a large audience of fashionable appearance. The program was a charming one and read as follows:

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| March, from Suite, op. 153 | Lachner |
| Fairy Overture, "Melusine" | Mendelssohn |
| "Orpheus et Eurydice" | Gluck |
| (a) Dance of the Furies. | |
| (b) Dance of the Blessed in Elysian Fields. | |
| Flute Obligato by Mr. Otto Oesterle. | |
| Aria, "Sweet Bird," from "Il Penseroso" | Händel |
| Miss Emma Juch. | |
| Andante, } from First Symphony, op. 21 | Beethoven |
| Finale, } | |
| Variations for Trombone | Beer |
| Mr. F. Letsch. | |
| "La Jota Aragonesa" | Saint-Saëns |
| (a) "The First Violet," | |
| (b) "The Days of Youth," | Mendelssohn |
| Miss Emma Juch. | |

Ballet Music and Wedding Procession from "Femors" .. Anton Rubinstein
(1) Dance of the Bayaderes.
(2) Torchlight Dance of the Brides of Cashmere.
(3) Second Dance of the Bayaderes.
(4) Wedding Procession.

The orchestra, under Mr. Theodore Thomas, played admirably. The pretty march in B flat, from Lachner's "Suite," highly pleased the audience. Why cannot we once hear the entire "Suite," which is the best work of that excellent composer? Saint-Saëns' rhythmically interesting "La Jota Aragonesa," also was greatly appreciated.

Miss Emma Juch, who was substituted for Miss Emily Winant, the popular contralto, who is sick with a cold, sang very pleasingly as is her wont and was greatly applauded. Mr. Letsch, the excellent first trombone player of the Thomas Orchestra, made a fine impression, and played his unwieldy instrument with mastery. Mr. Oesterle deserves favorable mention for the masterly rendering of the flute obligatos in the "Orpheus and Eurydice" selection and the Händel aria.

Mr. Arnold's Concert.

THE storm kept many persons from attending Mr. Richard Arnold's concert, which was given on Sunday evening in the Liederkranz Club House, but it is pleasant to state that those who went were well rewarded for their defiance of the elements. Mr. Arnold was in unusually good form, and his performance of Wieniawski's "Légende" combined feeling with beauty and volume of tone, while one of Bazzini's effective show-pieces proved that the player was quite as much at ease amid digital pyrotechnics as in more solid work. In the second part of the concert, Mr. Arnold was heard in Sarasate's "Zigeuner Weisen." A new old violin, upon which the virtuoso performed in public for the first time on this occasion, revealed a tone of perfect evenness, considerable power and great brilliancy. Mr. Arnold had the assistance of Mrs. Anna Louise Tanner, Mme. Madeline Schiller and the New York Philharmonic Club. Mrs. Tanner's voice is thin, but her upper register is unusually extended, and its tones are clear, resonant and flexible. She sang the florid aria assigned to *Astrafamante* in "Die Zauberflöte" with ease, surety and effect, and touched F in altissimo without the slightest effort. Mme. Schiller's performance of Liszt's "Polonaise" in E flat was a trifle spasmodic, but less mechanical than her habitual work, and the New York Philharmonic Club rendered some of their prettiest pieces with their wonted delicacy and precision.

The People's Concert.

THE People's Concert Society gave their third concert of this season at Steinway Hall on Sunday afternoon, when, despite the unpropitious state of the weather, the spacious hall was crowded with workingmen and their families. Miss Emma Juch was the soloist and sang unusually well, being heartily applauded and recalled for her efforts. The orchestra under Mr. Theodore Thomas played with verve and precision. The following interesting program was rendered:

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| 1. Overture—"The Magic Flute" | W. A. Mozart |
| Orchestra. | |
| 2. Symphony—Op. 21, in C major, No. 1 | L. van Beethoven |
| Orchestra. | |
| 3. Aria—"Sweet Bird," (Il Penseroso) | G. F. Händel |
| Flute obligato, Mr. Otto Oesterle. | |
| Miss Emma Juch. | |
| 4. Overture—"Der Freischütz" | C. M. von Weber |
| Orchestra. | |
| 5. Prelude and Menuet | H. Reinhold |
| String Orchestra. | |
| 6. Aria from "The Marriage of Figaro," "Dove Song" | W. A. Mozart |
| Miss Emma Juch. | |
| 7. The Nations—"Six characteristic pieces," Op. 23 | Moritz Moszkowski |
| I. Russia. II. Italy. III. Germany. IV. Spain. V. Poland. VI. Hungary. | |
| Orchestra. | |

Philadelphia Concerts.

PHILADELPHIA, February 25.

PHILADELPHIA made itself prominent in music, last week, by giving three good concerts. Wednesday, the 18th, Max Heinrich, assisted by Miss Medora Henson, gave his third song-recital before a good and appreciative audience. The program was made up from Schumann's, Schubert's, Jensen's and Beethoven's songs. Mr. Heinrich's selections were admirably rendered, but the most noticeable of all was the "Blondel Lied," a song well adapted to Mr. Heinrich's voice and style. He showed his capability as a musician by paying, without notes, his own and Miss Henson's accompaniments.

Miss Henson's singing shows much improvement, though her upper notes are often of an unpleasant quality, a marked effort being made to reach them. Her rendering of "Violet," an old and charming song by Scarlatti, so pleased the audience that it had to be repeated. The success of these concerts is gratifying to music-lovers, and they deserve to be well patronized, as they offer an occasion of enjoying a kind of music seldom heard in concert in this country.

The Philadelphia Music Festival Association gave, Friday, February 20, its first public rehearsal of the season to a very good house. The chorus including the Germantown Choral Union, numbering 400 voices, was supported by the Germania orchestra and assisted by Miss M. Henson, soprano, and Mr. Leonard Auty, tenor. Charles M. Schmitz and Wm. W. Gilchrist were the conductors. Great credit is due to both performers and leaders. The concert began with the "Egmont" overture; Miss Henson followed with "Infelice," by Mendelssohn, which she sang very satisfactorily. The third number, Goetz's setting of the CXXXVIIIth Psalm ("By the Waters of Babylon") was very warmly and reservedly applauded. The rehearsal being given as a commemoration of the Bicentennial of Händel's birth, the second part of the concert was entirely composed of selected pieces from the works of this great master. This part, which was conducted by Charles M. Schmitz, began with a remarkable performance of the overture to "Samson" by the Germania orchestra, and concluded with the "Hallelujah" chorus, from the "Messiah," splendidly given, which aroused the entire house to enthusiasm. In the same part Miss Henson sang "Let the Bright Seraphim," and Mr. Leonard Auty "Total Eclipse," from "Samson," in which he had occasion to show the agreeable quality of his voice and his good method.

The third symphony concert given by Theodore Thomas and his splendid orchestra took place at the Academy of Music last Saturday, before a crowded house. Rafael Joseffy was the soloist. He played admirably Liszt's second concerto and the scherzo from Litolff's "Concerto Symphonique." The concert began with Schumann's E flat symphony; the overture to "Coriolanus," by Beethoven, was afterward splendidly given. "The Nations," by Moszkowski, ended this excellent performance.

After the concert, Mr. Thomas was entertained by the Penn Club at their rooms at Eighth and Locust streets.

Joseffy will give three piano recitals at the Chestnut Street Opera House on the afternoons of March 12, 17 and 19.

The Mendelssohn Club, of Philadelphia, will give their second concert of the season at Musical Fund Hall next Saturday evening. The program will include "Santa Maria," by Faure; Max Bruch's "Roman Oboesque," and songs by Gounod, Berger and Mackenzie. Mrs. Helen Hopekirk will play Beethoven's sonata, opus 2, No. 3; Chopin's "Berceux," and Schumann's "Symphonische Studien." Mr. R. H. Barnhurst, basso, will assist the club.

JULIUS VIEKNOT.

—Mr. Lund has been conducting most of the opera performances of the German Opera Company in Chicago.

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School, ".....	50	William Schleuter, ".....	1.00		
Ferd. von Inten, New York.....	2.00	Julius Weber, ".....	1.00		
Carl Fasiten, Baltimore.....	5.00	H. Memmler, ".....	1.00		
H. M. Brainard & Co., Cleveland, Ohio.....	1.00	Joseph Rockel, ".....	1.00		
Mrs. E. Fleischmann, Buffalo, N. Y.....	75	Hermann Holzhauer, ".....	1.00		
Miss Bianca Fleischmann, ".....	75	N. Ballenberg, ".....	1.00		
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—Miss Carrie Keating, a native of Memphis, Tenn., after an absence of seven years, which she devoted to the finishing of a remarkably fine pianistic education, gave a concert in her native city recently, with the assistance of Messrs. Richard Arnold, the violinist, and Mr. E. Schenck, 'cello. The papers of Memphis are unanimous in their high and unqualified praise of Miss Keating, and the *Daily Appeal* says: "In what she did Miss Keating made an impression of high artistic culture, of ripening judgment, of matured facilities, of ease and grace, of self-possession, of something like masterful knowledge of her instrument and the keenest sensibility and appreciation of her composers and of the artistic positions of her associates. In the duo, as in the trio, she never rose above them, and the *ensemble* was perfect. She could afford no better evidence of her training or of her skill as a musician than this difficult work with two of the admittedly best soloists of New York. Here soul-feeling was felt to be the dominating influence of a thoroughly artistic nature that is responsive to all the higher demands of the divine art. She can congratulate herself upon a perfectly artistic triumph, and feel that the people of Memphis are proud of her."

—The Damrosch German Opera Company is meeting with splendid success, but this was almost assured before their advent, as the advance sale for the two weeks' season exceeded \$30,000.

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A WONDERFUL PIANO

—The court has now left the palace of Gatschina for the capital (St. Petersburg); notwithstanding the heavy clouds on the political horizon, the season is on the whole very gay and brilliant. A series of balls and routs are taking place at the Winter Palace, at which the simplicity of attire fashionable three years ago has given place to a most fantastic display of rich and costly tissues and splendid jewels. At the Italian opera, Miss Van Zandt and Mme. Durmid are the stars, though on the whole the troupe is not well chosen this year, the want of tenors making itself felt here as everywhere. The spoiled Russian

public, having had Masini, Nicolini, and later back, Naudur and Tamberlik, is discontented with such expensive mediocrities as those of this season, and it is even rumored that next year there is to be no Italian opera at all. The Russian national opera, though very fair, cannot as yet take the place of the Italian theatre, which has reigned uninterruptedly for more than fifty years at St. Petersburg. The Symphonic Saturday Concerts attract crowds, as do the quatuor matinees. For instrumental music the Russian concerts can bear comparison with any in the world.

Rubinstein played last Sunday for the first time this winter, and played as he alone can play. Miss Van Zandt sang at that

concert with immense applause. Her voice is clear and very correct, but it is too small for a large opera house. She reminds one of an operetta singer, and makes no impression in pathetic passages. In "Mignon" she is simply impossible, and should keep to "Lakmé." As a contrast, Mme. Wilt, the Berlin prima donna, came out at the Russian opera where she "astonished the natives" not a little with her enormous voice and still more enormous person and age, being the size of two ordinary women and fifty-six years of age. Such a *Valentine* was never heard before on that stage. The Russian tenor Orloff was visibly stupefied and had the greatest trouble to get through his part.—*Cor. Tribune.*

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THE MUSIC TRADE.

THE STATE OF TRADE.

IT has been maintained by THE MUSICAL COURIER ever since the holidays that the condition of the music trade, but especially of the piano trade, was in many respects as good since that time as it was during January and February of 1884, and in some respects better; that the few failures were of small import only; that the *morale* was excellent and the outlook promising.

Two months have now passed and nothing has occurred that could prove to us anything to the contrary. The inclement weather has interfered, as it usually does, during this season, with business; firms, especially in the West, who do a large time and installment business, have been compelled to extend payments due them, and sales have, in some cases, been reduced in consequence; yet a feeling of hopefulness seems to prevail, and the impression is general that an active trade is near at hand.

Many of the manufacturers of pianos are making their regular quota of instruments, just as they did in January and February, 1884, and nearly every factory is running on time.

We have just taken a peep at the shipping books of Steinway & Sons, the leading house of the country, and found that the firm sold and shipped over 10 per cent. more pianos during the past two months than during the same period in 1884, and the order-book contained *bona fide* orders for delivery of over 150 pianos still to be shipped to the dealers, thus showing an extensive wholesale trade in addition to the enormous retail trade the firm has been doing right along. It is this wholesale trade of Messrs. Steinway & Sons that impressed us most at the present time, especially as the orders read from every section of the country, from New England to the Southern dealers of the firm, and from here in the East throughout to the Pacific coast. There is not one of the important dealers of the firm who has been able to secure the instruments of certain popular styles he has ordered, as fast as wanted. Mr. N. Stetson, who has charge of Steinway & Sons' warerooms and the wholesale department, states that while retail trade is, as usual, very satisfactory, he is himself surprised at the steady influx of wholesale orders during the past two months and the general satisfaction of the principal Steinway dealers with the result of their business in Steinway pianos.

PASSED THE SENATE!

THE bill on which THE MUSICAL COURIER petition is based, excepting pianos and organs from the law requiring chattel mortgages in this State on goods sold on installments, passed the Senate last Wednesday. Senator Edwin B. Thomas, who had charge of the bill, tells us that if a concerted movement on the part of the members of the piano and organ trade shall be made and the proper pressure be brought to bear upon the members of the Assembly, the bill will pass that body and he, together with THE MUSICAL COURIER, suggests that every piano and organ dealer in this State should at once write to the member of the Assembly from his district requesting immediate attention to the question under consideration.

Members of the trade are therefore once more solicited by us not to delay action, but to write immediately to their representatives in the Assembly urging them to take care of the bill.

The combined action of the trade, assisted by Senator Thomas and the humble efforts of THE MUSICAL COURIER, will secure an early passage of the measure by the Assembly. Write at once. We hereby reproduce the petition and a list of the signatures to the same and will continue our work in Albany:

THE PETITION.

CHAPTER 315 SHOULD BE AMENDED.

The names of the firms that have up to date signed THE MUSICAL COURIER petition to the Legislature of New York, praying to have the obnoxious Chapter 315 amended, in order to release the piano and organ trade from its embarrassing position, are printed below.

The list represents two-thirds of the capital of the piano and organ trade of this State.

The amendment has passed the Senate, and every dealer and manufacturer interested in speedy action, which is essential, should address the member of the Assembly of his district at once on the subject.

The signatures thus far received are:

Simpson & Co.	New York City.
Horace Waters & Co.	New York City.
R. S. Summers.	Bergen.
Behr Brothers & Co.	New York City.
Stultz & Bauer.	New York City.
C. H. Shepard.	Binghamton.
Sohmer & Co.	New York City.
A. J. Van Vleet.	Cuba.
Hardman, Peck & Co.	New York City.
Ithaca Organ Company.	Ithaca.
Giles B. Miller.	Rochester.
Lindeman & Sons.	New York City.
Wm. E. Wheelock & Co.	New York City.
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B. J. Soper.	Malone.
M. Slason.	Malone.
A. P. Higgins.	New York City.
W. F. Sudds.	Gouverneur.
Chas. P. Tuttle.	Rome.
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Ph. King.	Brooklyn, E. D.
Kranich & Bach.	New York City.
C. E. Wendell & Co.	Albany.
Edward McCammon.	Albany.
C. W. Wadsworth.	Peekskill.
A. W. Stevenson.	Middleburg.
W. N. Paulsen.	Catskill.
Edward Winter.	Kingston.
W. E. McCormick.	Port Jervis.
Fielding & Moscow.	Newburg.
James H. Bucklin.	Little Falls.
L. O. Bucklin.	Little Falls.
Wood T. Ogden.	Middletown.
Behning & Son.	New York City.
Billings & Richmond.	New York City.
George Steck & Co.	New York City.
E. H. McEwen & Co.	New York City.
Irving Snell.	Little Falls.
F. Schuler.	New York City.
Saxe & Robertson (for Estey & Co.).	New York City.
Steinway & Sons.	New York City.
Cluett & Sons.	Troy.
A. Hamlin.	Kasoag.
W. F. Bissell.	Glens Falls.
J. Biddle & Son.	Brooklyn.
G. E. Sims.	Canton.
E. O. Owens.	Cameron.
Van Laer & Son.	Auburn.
C. H. Utley.	Buffalo.
John P. Green.	Cohoes.
Chas. M. Heath.	Adams Centre.
H. W. Harrington.	Plattsburg.
Frederick W. Tietz.	Albany.
John Keeler.	Cazenovia.
Engelbrecht & Thomson.	Binghamton.
Wegman, Henning & Co.	Ithaca.
German Sweet.	Perry.
J. M. Pelton.	New York City.
Hazleton Brothers.	New York City.
Adason Kelsey.	Albion.
Denton & Cottier.	Buffalo.
R. D. Sweet.	Hume.
P. H. Corwin.	Newfane.
Cyrus Maxson.	Bath.
Sporer, Carlson & Berry.	Owego.
J. Biddle.	New York City.
A. Mahan.	Cortland.
J. Greener.	Elmira.
C. Kurtzmann.	Buffalo.
W. F. Graves.	Castile.
Mrs. R. P. Newell.	Hartwick.
Mathew Hitchcock.	Franklin.
W. H. Longstreet.	Elmira.
M. L. Denison.	Peterboro.
James K. Edwards & Co.	Fort Plain.
J. & C. Fischer.	New York City.
C. H. Totman.	Brushton.
Jonas L. Reeve.	Eriville.
Geo. H. Spring.	Bath.
M. E. Van Wert.	Jamestown.
Ford & Relif.	Jamestown.
N. P. Newton.	Jamestown.
J. Burns Brown.	New York City.

F. A. Clarkson.	Black Brook.
M. J. Dewey.	Oneida.
John Fea.	Amsterdam.
E. G. Harrington & Co.	New York City.
William Lipson.	Lockport.
Yonkers Music Company.	Yonkers.
Krakauer Brothers.	New York City.
E. C. Ricker.	Cuba.
Peck & Schilling.	Oswego.
Wm. E. Adair.	Cohocton.
Fellows & Sons.	Schuylerville.
Shearer & Co.	Oneonta.
Wm. Warnes.	Utica.
A. D. Hutchinson.	Yonkers.
W. F. Tway.	New York City.
D. L. Hardenbrook.	Jamaica.
A. Denison.	Arcade.
Ira Carl.	Weedsport.
R. D. Gardner.	Pulaski.
Weser Brothers.	New York City.
J. H. W. Cadby & Son.	Hudson.
Braummuller Piano Bureau.	New York City.
A. N. Merrill.	Dayton.
W. A. Washburn.	Adams.
B. F. Thomas.	Adams.
F. M. Derrick.	Rochester.
Mason & Hamlin Organ and Piano Company.	New York City.
E. M. Durkee.	Geneva.
Malcolm, Love & Co.	Watertown.
G. R. Handford & Co.	Watertown.
Adams Brothers.	Watertown.
J. J. Gurses.	Rochester.
G. W. Clark.	Syracuse.
Scott Cummings.	Springville.
W. C. Burgess.	Auburn.
H. W. Coon.	Syracuse.
E. A. Benson.	Syracuse.
Smith & Black.	Utica.
Ira Wilson.	Lodi.
Jos. W. Sturtevant.	Nyack.
Munn Brothers.	Walton.
A. T. Allis.	Hornellsville.
D. T. Spring.	Hornellsville.
John J. Lever.	Hornellsville.
Charlton Strathy.	Rochester.
Haines Brothers.	New York City.
Edward G. Newman.	New York City.
A. M. Jones.	Hoosick Falls.
C. G. Springsteen.	Watertown.
D. W. Angell.	Elmira.
Jacob Schlenker.	Buffalo.
G. E. Rogers.	Fort Edwards.
H. D. Chadwick.	Canastota.
Chickering & Sons.	New York City.
Leiter Brothers.	Syracuse.
G. W. Arnold.	Carthage.
F. C. Bates.	Randolph.
W. F. Watts & Co.	Machias.
M. H. Woodhull.	Riverhead.
J. J. Edmonds.	Tonawanda.
J. W. Martin & Brother.	Rochester.
J. E. Goodwin.	Brewertown.
Joseph T. Shaw.	Rochester.
L. & A. Babcock.	Norwich.
O. T. Ellis.	Varna.
H. Abercromby.	Skaneateles.
F. Connor.	New York City.
E. D. Buckingham.	Utica.
Alfred G. Slade.	Brooklyn.
C. A. Ahlstrom & Co.	Jamestown.
J. T. Bolles.	Geneva.
P. S. Tyler.	Bennington.
W. A. Tyler.	"
W. F. Hubbard.	Lyons.
L. H. Sherwood.	"
N. P. Darling.	"
H. Brundige.	"
W. B. Archibald.	Fredonia.
T. A. Pagett.	Elmira.
W. H. Purdy.	Bath.
A. C. Chase.	Syracuse.
James H. Fisher.	Williamson.
Peek & Son.	New York City.
H. L. Davis.	Richfield Springs.
W. W. Bingham.	Whitney's Crossing.

Important Business Change.

ON Monday the firm of Dyer & Howard, St. Paul, Minn., was dissolved, Mr. Howard retiring on account of ill health. The new firm that succeeds consists of Mr. Dyer and his brother, who has had charge of the Minneapolis branch. It will be known as W. J. Dyer & Brother.

—Sohmer & Co.'s new warerooms, after the alterations have been made, will be an attractive spot on Fourteenth street, according to the architect's designs and plans, which are nearly completed. The main entrance will not be on Third avenue, but on Fourteenth street, while the shipping and receiving will be done on the avenue. An additional story will be added to the building. Liberal advertising, indorsed by a fine instrument has built up a splendid retail trade for Sohmer & Co., and the wholesale trade of the firm has kept pace with the retail.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



Known everywhere, and sold by the trade as in all respects first-class instruments.

**IVERS & POND
PIANOS**

UNEXCELLED IN
BEAUTY OF TONE, ELEGANCE OF FINISH

—AND—
Thoroughness of Construction.

Sold by responsible dealers throughout the United States. Active Agents wanted for unoccupied territory. Strict protection guaranteed.

Warerooms: 597 WASHINGTON ST., BOSTON.

**DECKER
BROTHERS'**

MATCHLESS

PIANOS

33 Union Square, N. Y.

L. C. HARRISON,

SUCCESSOR TO WM. M. WILSON,

Formerly HENRY ERBEN & CO.,

—MANUFACTURER OF—

Church, Chapel and Parlor

PIPE ORGANS,

260 & 262 West 28th Street,

Near Eighth Avenue,

NEW YORK.

New York Conservatory of Music,

NEW YORK OFFICES ONLY AT

5 E. 14th ST., 3d Door East of 5th AVE.

CHARTERED IN 1865.

THE NATIONAL MUSIC SCHOOL

—AND—

School of Elocution, Modern Languages,
Drawing and Painting.

OPEN DAILY from 9 A. M. to 9 P. M., during the
entire year.

QUARTER BEGINS from date of entrance.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro,
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

FISCHER

ESTD

1840.

PIANOS

RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

—OFFICES AND WAREHOUSES—

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE

How to Advertise Pianos.

RAMOS & MOSES give an example of the proper manner in which to advertise a piano. This is the way that firm advertises the "Hardman" piano in the Richmond (Va.) *Dispatch*:

HARDMAN PIANOS.

A thoroughly first-class piano at a modest price: the New Hardman Upright. This quite remarkable piano has been brought to its present high standard of excellence through years of experimenting carried on without regard to cost or trouble. The manufacturers determined some time ago to make the most durable piano ever produced, and one which in the artistic points of tone and action should be unsurpassed. The very rapidly acquired and exceptionally high position obtained by the Hardman among the very best class of people has proved how completely successful the manufacturers have been.

Expense of Exporting an Estey Organ.

A MR. PAINE, of Boston, recently presented the Baptist Mission in the city of Mexico with an Estey organ, which, in consideration of the object was sold by the Estey Organ Company for \$100, being half-price. It will interest the trade to know how much the organ cost before it came into the possession of the Mission in that city.

Cost of organ.....	\$100.00
Consular invoice and manifest.....	\$14.56
Duties, including municipal duties.....	79.12
Stamps.....	.50
Commission, 1½ per cent. on invoice value.....	1.50
Freight from Boston to Mexico City.....	24.00

119.68

Total.....\$219.68

The organ was shipped by the Mexican Central Railroad from Boston, and the expense amounted to 120 per cent. in addition to its cost.

It needs no additional comment to prove that it is an impossibility to send pianos and organs to Mexico while the present restrictions exist.

The C. Hinze Music Company.

THE above is the name of one of Iowa's most important business enterprises. The organization was formed in Des Moines, Ia., with a stock capital of \$25,000, and is composed of the following well-known individuals: Ex-Gov. S. Merrill, treasurer; W. Reinhard, secretary; C. Hinze, manager. The new organization is formed, not only as a jobbing and retail firm, but also as a manufacturing concern of pianos and organs. The new firm began business February 2d, at present only to sell the line of goods lately handled by the Des Moines branch of the W. W. Kimball Company, of which house the C. Hinze Company are successors. The goods embrace the Hallett, Davis & Co., Chickering & Sons, Emerson and the Kimball pianos, and the Kimball organ. To this line of stock they have added the C. Hinze Company piano and the C. Hinze Company organ. As will readily be perceived by any one acquainted in business

circles in Des Moines, the members of this new organization are among the leading and staunch business men of the Capital City, and it will be very strange indeed if they do not build up a trade that will extend throughout the Northwest. Certainly their business and financial capacity warrant such a prediction, and we shall watch with no little interest further developments of the C. Hinze Music Company.—*Presto*.

Cincinnati Trade Items.

THE magnificent new music store of John Church & Co., probably the largest in the West, is rapidly approaching completion. It will be an imposing structure, and every novelty that can be applied in a building to be used for the purpose this new one is intended for will be found in it. The dimensions are 50 feet front, 185 feet depth, six stories high, with two sub-cellars, and the front is of stone.

D. H. Baldwin & Co. recently escaped a conflagration by the early discovery of a passer-by at night, who thoughtfully sent out an alarm. The use of a Babcock fire extinguisher proved exceedingly effective, and only three or four pianos were damaged. This firm is selling more pianos and organs of different makers than all the other firms in Cincinnati combined.

Wurlitzer Brothers have taken the "Behning" piano.

OVERSTRUNG.

Factory Hints.

Various expedients are used for deadening the sound in public hall floors, such as the ordinary deafening of loose boards let in between the joists resting on wall strips nailed on the side of the beams, and plastered from 2 to 3 inches thick. Then lay a common board floor upon the beams. Upon this lay the ordinary roofing felt, and upon the felt the matched flooring. Another way is to put in two sets of beams, one for the floor and one for the ceiling—every other beam projecting several inches above, so as to allow of the ordinary plaster deafening to be attached to the floor beams only. This will allow the ceiling beams to be free from vibration.

How to polish wood to get a good polish? The polishing of wood varies according to its hardness. Woods such as mahogany may be readily polished by rubbing over with linseed-oil and then against a cloth dipped in fine brick-dust.—*Scientific American*.

A Worcester Musical House.

IT is with pleasure that we note so pleasant yet so important a business change as the one recently consummated by Messrs. C. L. Gorham & Co., the popular and energetic music dealers. They have done a very large piano business with the reliable Kranich & Bach piano for many years, but in recognition of the fact that Messrs. Gorham & Co. are among the leading music dealers of Worcester and vicinity, the Messrs. Steinway & Sons, of New York, have placed the exclusive agency for Worcester, Worcester county and a part of Connecticut for the sale of their world-renowned pianos with this house. Messrs.

Gorham & Co., have been making extensive alterations for the past six months and even now their building is not completed. One floor is finished throughout, however, and entering it one sees the most beautiful stock of grand and upright pianos, which has been displayed in Worcester for a long time.

Of the Steinway pianos they have in stock a large line, which were personally selected last week by Mr. C. L. Gorham at Steinway Hall. Two of the grands, one a "Baby" and the other next to the large concert grand, a parlor size, which in every respect seem absolutely faultless, possessing the greatest possible depth, richness and volume of tone, combined with a rare brilliancy, clearness and perfect evenness throughout the entire scale, and above all, a surprising duration of sound, the pure and sympathetic quality of which never changes under the most delicate or most powerful touch. Messrs. Gorham & Co. have of Kranich & Bach pianos an elegant stock. One upright in a very massive case of solid mahogany, which in tone and action corresponds with the beautiful case, was particularly noticed. A handsome ebony also attracted our attention. Of the many improvements made in their block, the readers of the *Home Journal* will learn as soon as completed. With these they have the best facilities for handling pianos of any store within the writer's knowledge. A cordial invitation to the musicians and music-loving people of this city is extended by Messrs. Gorham & Co. to call at their warerooms, 454 Main street, and inspect their instruments.—*Worcester Home Journal*.

—The London *Figaro* says:

I went over the Exhibition buildings this week, and found workmen in all sections preparing for the millions who will pour through the galleries and grounds from May to October. The musical section will have the place of honor, next to the illuminated grounds. There are about 280 exhibitors of pianos and other instruments, nearly all the famous firms being represented, with the exception of Messrs. Erard, Bechstein, Chickering and Kaps. In all, there will be about a thousand pianos, and once a week only free permission will be accorded that they may be played all at once.

—What is a "Piano-Organ"? We don't know. Answers solicited ere the robins nest again.

JOB LOT

—OF—

17 Organs and 12 Upright Pianos

FOR SALE AT REASONABLE FIGURES.

Firms in good standing can have credit. Address

"BARGAIN," care of Musical Courier,

25 E. Fourteenth St., New York.

THE HARDMAN

P
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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.They are of FAULTLESS CONSTRUCTION.They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts., NEW YORK.
WAREROOMS, 146 Fifth Avenue, above 19th St. NEW YORK.

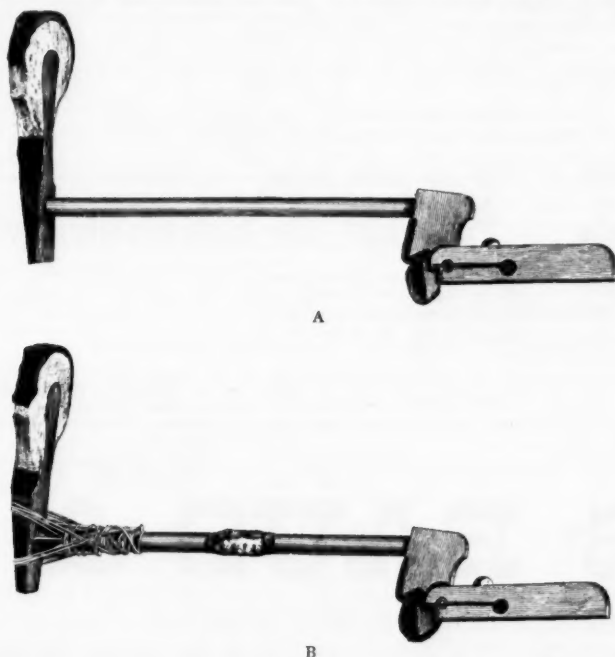
RUINING PIANOS.

The Work of Incompetent Tuners and Repairers—Important Suggestions to the Trade.

EVERY dealer in pianos who depends upon professional tuners and repairers has experienced serious embarrassments in the tuning, regulating and repairing of instruments not only sold, but frequently still in his possession, until he has secured the services of competent artizans. Even then, trouble cannot be avoided, as purchasers of pianos, time and again will permit frauds who travel under the guise of professional tuners to operate upon their pianos, and will subsequently attach blame to the dealer from whom the instrument was purchased, for the damages inflicted upon it by the "fraud" tuner and repairer.

Trouble from that source is experienced every day in the trade. We propose to disclose in this issue, by means of the cuts contained in this article, the kind of work done by two tuners in this State. The cuts are made by us from photographs taken of some of the articles now in our possession, consisting of hammers, pins, wires, springs, &c., damaged by frauds who call themselves tuners and repairers.

Cut A represents a hammer and hammer-shank after proper re-



pair, now in Manner piano No. 2,953, in the possession of Joseph Peltier, of No. 70 Grove street, Amsterdam, N. Y.

It was first repaired (?), as represented in cut B, by a man hailing from Utica, N. Y., who is known along the line of the New York Central Railroad as a "professor." The repairing in the middle of the shank was not made by the "professor," but was old. When the "professor" laid his violent hands upon the piano, the hammer was broken from the shank, and he asked for thread, which was furnished by the lady of the house, who saw him do the winding.

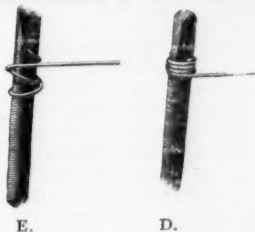
As will be seen in cut B, he ran three ordinary household pins into the hammer and then fastened them around the shank near the pin-heads with spool-cotton, subsequently fastening it as per description. He did not use a drop of glue, and this primeval spool-cotton-pin-head combination was so ingeniously arranged that the hammer twisted sideways, and became not only useless, but a nuisance. It became apparent to the owner of the piano that a competent tuner and repairer was essential to that particular instrument, and he secured the services of Mr. John Fea, a very reliable piano tuner, regulator and repairer, residing in Amsterdam, N. Y., who has made his profession a life-study, and he repaired the hammer as our photograph of the upper cut shows it—that is, as it should be done.

The damages inflicted upon this piano are only one instance of the kind of work done by the Utica "professor." We have other evidences of his shameless and destructive operations upon other pianos in the section of New York where he travels. We also have his card before us, and it states what is absolutely false. His card says: "Agent for Weber, Chickering, Haines Brothers, Fischer and Wheelock pianos." The address is Utica, N. Y. The agent in Utica and the surrounding territory of the Chickering and the Haines pianos is E. D. Buckingham. For the Fischer pianos William Warnes, of Utica, N. Y., is agent. The Wheelock for that section is controlled by L. & A. Babcock, of Norwich, N. Y., and the Weber by Leiter Brothers, of Syracuse. Consequently the statement on the card of this so-called professor, tuner, regulator, &c., is a swindling announcement. Every dealer between Rochester and Albany should warn his customers and families that have pianos not to admit this fraudulent "professor" into their houses.

Another beautiful job of work on a piano is illustrated in the small cuts.

Cut D shows how a string should be fastened and wound around a tuning pin; cut E how a tuner—a Mr. F——, of Troy, N. Y., wound a string around a tuning pin in a piano.

These specimens of "botchwork" are only a few of the many met by competent tuners in the course of their peregrinations. They are, of course, the direct cause of the ruin of many excellent pianos, and manufacturers of pianos should make it a feature



in their warranties that they cannot and will not adhere to them unless the tuners that are to operate upon the instrument are properly recognized by the agent. No peripatetic tuner should be allowed to touch an instrument, and if he is permitted to, that should release the manufacturers from the obligations imposed by the warranty.

A statement to that effect should be printed in the catalogues

during the first year; they only vary in the time—some recommend as often as once a month, others once in two months; but the majority say once in about three or four months. After the first year it is very essential that they should be tuned as often as twice a year.

In this connection we suggest that owners of pianos require from tuners not already well known to them a certificate of their capabilities from some established pianoforte house.

Hardman, Peck & Co. advance one step beyond the above and publish a "caution" in their catalogue. In addition to a request, that firm adds a generalization which should have been reduced to a specialization:

The manufacturers would particularly request customers and friends not to permit any persons except those who come regularly authorized to tune or attempt to tune or regulate their pianos. The tuning of a piano is an extremely delicate operation, requiring great skill and experience, and the makers cannot hold themselves responsible for the durability and proper condition of instruments unless their request in this respect is complied with.

Why not say at once: "The makers of the Hardman pianos cannot hold themselves responsible," &c., &c. (?)

The nail would about have been struck on the head with such a caution.

The most comprehensive remarks on the subject are found in the catalogue of Guild, Church & Co., Boston. The firm gives this:

PARTICULAR NOTICE.

Not unfrequently, both the owner and maker of a pianoforte suffer by the inexperienced or unqualified persons being employed as tuners.

A large portion of those who use pianofortes know no distinction between regulating and tuning.

Tuning is to so adjust the tension of the strings that each chord shall vibrate in harmony. Regulating is to so adjust all the parts of the machinery that it shall operate correctly.

Hence it is not unfrequently the case that a tuner is called, when the instrument only needs regulating. A person may tune with great accuracy, and be wholly incompetent to regulate; the former requiring a good ear, but very little mechanical skill; while the latter will require a good mechanic. We particularly recommend our patrons in the city, and at all places where our tuners visit, to send to our manufactory whenever they require the services of a tuner. Those who purchase of our agents, who are too far away from us, would do well to send to them when their pianos need tuning.

Many persons are unaware of the great importance of having their pianos kept in order and regularly tuned by a competent tuner. A new piano should be tuned at least once every two months during the first year, and at intervals of three or four months afterward. If this is too long neglected serious injury may be the result.

One great step toward remedying this evil would be to combine the instruction of Guild, Church & Co., with Hardman, Peck & Co.'s caution, and embody the whole in each warranty, instruct every agent to that effect, and the agents and dealers will consequently inform the purchasers that the pianos are warranted for such a number of years, provided the instructions in the warranty are strictly complied with.

A general adoption of these important features in each and every catalogue and warranty would at once be a serious blow to fraud tuners and regulators and humbug repairers.

It is about high time to adopt a uniform form of warranty. All the large and wealthy carriage manufacturers years ago agreed upon such a form, with satisfactory results; then, why not do the same thing in the piano and organ trade?

Something must be done to remedy many of the evils now predominant in this trade, and a uniform warranty, in which the frauds in the tuning and repairing line will be eradicated, would be the initial movement.

Exports and Imports—Port of New York.

Week ending February 5, 1885.

EXPORTS.

Liverpool.....	17 organs.....	\$751
London.....	2 ".....	100
Hamburg.....	2 pianos.....	800
".....	4 organs.....	400
Newcastle.....	2 ".....	96
Bremen.....	8 ".....	300
Australia.....	35 ".....	2,574
U. S. of Colombia.....	1 ".....	74
Total.....		\$5,095

IMPORTS.

Miscellaneous musical instruments, &c., 122 pkgs.....\$13,481

ALFRED DOLGE,
Pianoforte and Organ Materials.

TUNERS' SUPPLIES A SPECIALTY.

Hammers Re-Covered, Strings Wound, &c.

CATALOGUE MAILED ON APPLICATION.

No. 122 East Thirteenth Street, New York.



—C. L. Gorham & Co., of Worcester, Mass., have secured the agency of the Steinway pianos.

—Krakauer Brothers are looking about for another factory, as the one now occupied by the firm must be vacated by May 1.

—C. M. Murch, piano dealer, Cincinnati, Ohio, is dead. Mr. Murch sold several thousand Gabler pianos during his business life.

—Mr. J. P. Wiesel, of Cumberland, Md., the largest dealer in Western Maryland, is leader of the Cumberland Musical Association.

—Messrs. Strauch Brothers, the action manufacturers, have been running on full time and with a full complement of workmen since January first.

—J. Burns Brown has invented the simplest and one of the most practicable fall desks for uprights. It need not be in view while the piano is not in use.

—Calenberg & Vaupel, whose factory on Thirty-sixth street, was recently destroyed by fire, are now located at the southwest corner of Seventh avenue and Thirty-fourth street.

—The Domestic Organ Company, of Racine, Wis., has been attached. This was one of the Western small organ concerns, most of which W. W. Kimball is gradually driving out of competition.

F. G. Smith's style 9 Bradbury, three-stringed, new scale upright is a success. We tried one of these instruments a few days ago and were surprised at the beauty of tone and its equality and the pliant and agreeable touch the piano possessed.

—H. M. Brainards & Co.'s warerooms, Cleveland, Ohio, will soon be enlarged by the addition of two floors that have been rented in a building about to be erected adjoining the present location. The firm is doing a fine trade in Hazelton pianos.

—The Kansas Organ Company, which has had an uneventful existence of two years, may soon go out of business altogether. The organs made by the company did not seem to "take," although several experienced organ men were interested in the concern who understood organ building.

—R. M. Bent & Co. have issued a circular stating that the interruption caused by the fire which broke out in the Schaeffer factory and damaged much of their stock, is now overcome. That the damaged pianos and stock will be sold at auction; that the firm is about taking additional room back on Thirty-seventh street, which will enable it to make 35 to 40 pianos per week; that a new catalogue will be mailed to the trade and in addition to the former styles, a new scale small upright will be introduced, to be called the "Boudoir." R. M. Bent & Co. are determined to do a large spring trade.

—The Braumüller Piano Bureau, at No. 14 East Fourteenth street, has done an excellent February trade, and has now rented additional space in the building for the purpose of increasing the facilities. The bureau has made arrangements for the sale of the New England pianos, manufactured, as is well known, by the New England Piano Company, Boston. Out-of-town dealers who may be here, and who have no time or opportunity to examine these instruments, can find them in the future at the Braumüller Bureau. Mr. Braumüller is an energetic business man.

—It is one of the peculiarities of the organ trade that A. H. Hammond, of Worcester, who is a manufacturer of organ reeds, with which he supplies reed-organ manufacturers, can at the same time be an organ manufacturer on his own account, competing with the very organ manufacturers who purchase reeds from him. How long would a dry-goods commission house supply jobbers with dry goods if the mill itself would sell to the jobbers?

—Beatty writes to Ludden & Bates's Southern music house, Savannah, Ga.: "What an object can you make it if I bring my mail and 50,000 customers' names to Savannah? I mean what I say." It was sent from New York February 14, but dated March 11, 1885. This looks like the act of a lunatic.

—Henry Behning, Jr., will be in Mobile, and at the New Orleans Exposition this week. Our special half-page advertisement in this issue represents the style 12A Behning Upright, an instrument that embodies all the qualities requisite in a fine piano.

—When you are in town, spend a little extra time and examine the uprights made by Augustus Baus & Co. It will pay you, even if you do not purchase at once; you will at least learn how thorough and systematically the Baus piano is built.

—J. & C. Fischer's new factory, now erecting in place of the one destroyed by fire, will, together with the present building, make one of the largest factory buildings in the city of New York. It will be an enormous structure.

—Messrs. John Church & Co., Cincinnati, Ohio, write to THE MUSICAL COURIER that with the "Everett" pianos "it has thus far been impossible for us to fill orders as fast as they have come in from our immediate local and retail trade."

—The pianos manufactured by Behr Brothers & Co. are now represented throughout many parts of the Union by choice and first-class agents who are more than ordinarily interested in the Behr piano.

—Mr. J. H. White, of the Wilcox & White Organ Company, was in Chicago last week to attend the sale of Reed's old Temple of Music. It is believed that all the claims will be realized in full, as the property has appreciated very rapidly in value of late.

—E. W. Furbush, who manages the branch store of the Wilcox & White Company, at Portland, Me., has been doing very well of late. Mr. Ellsbree, of the Wilcox & White Company, was in Portland last week auditing the books.

—Mr. L. J. Wheelden, of Bangor, Me., one of the most enterprising dealers in that State, has taken the agency for the Loring & Blake Organ Company's Palace organs, and will make a big push for trade in his territory the coming season.

—Some of the advertisements of Cornish & Co., of Washington, N. J., sent to us, especially from Cincinnati, place the methods of that firm in an unenviable light. It does seem a pity that there are always numbers of men in the music trade who advertise the most glaring falsehoods and who are so shortsighted that they cannot see that exposure is nearly unavoidable.

—Vose & Sons' system of stencilling pianos has aggravated the agents of the firm, some of whom have indicated their displeasure. In addition to complaints made by Adam Schaaf, the Chicago agent, we understand that Mr. Junius Hart, who sells the Vose piano in New Orleans, has been discouraged by the stencil proceedings and is not pushing the piano. Our New Orleans information is to the effect that he does not "show off" the Vose piano at his exhibit in the Exposition Building, and that he has sold comparatively none since the disclosure of the stencil business.

—Bradstreet's, in commenting upon the silver bill, says: Silver has persistently declined. The silver dollars which misguided men thought to make a help to business activity are now beyond all doubt a menace to reviving prosperity, through the accumulation thereof to such an extent as to threaten a change of standard. As we pointed out last week, the suspension of the coinage for the time being by no means determines the future treatment of silver by this country. It only proposes to remove the present danger of precipitating an overvalued silver dollar as the country's standard measure of value. The unwillingness of the silver men to consent to a suspension of the coinage, that the real silver question may come up for discussion and decision under right conditions, is a confession of the inherent weakness of their cause, which, in spite of the present defeat, should encourage the friends of sound finance.

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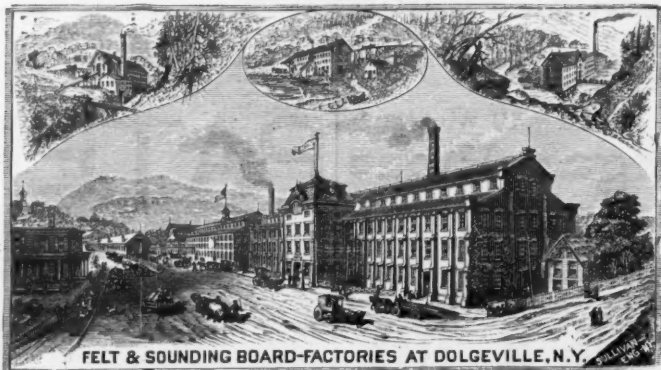
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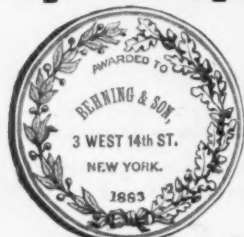
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